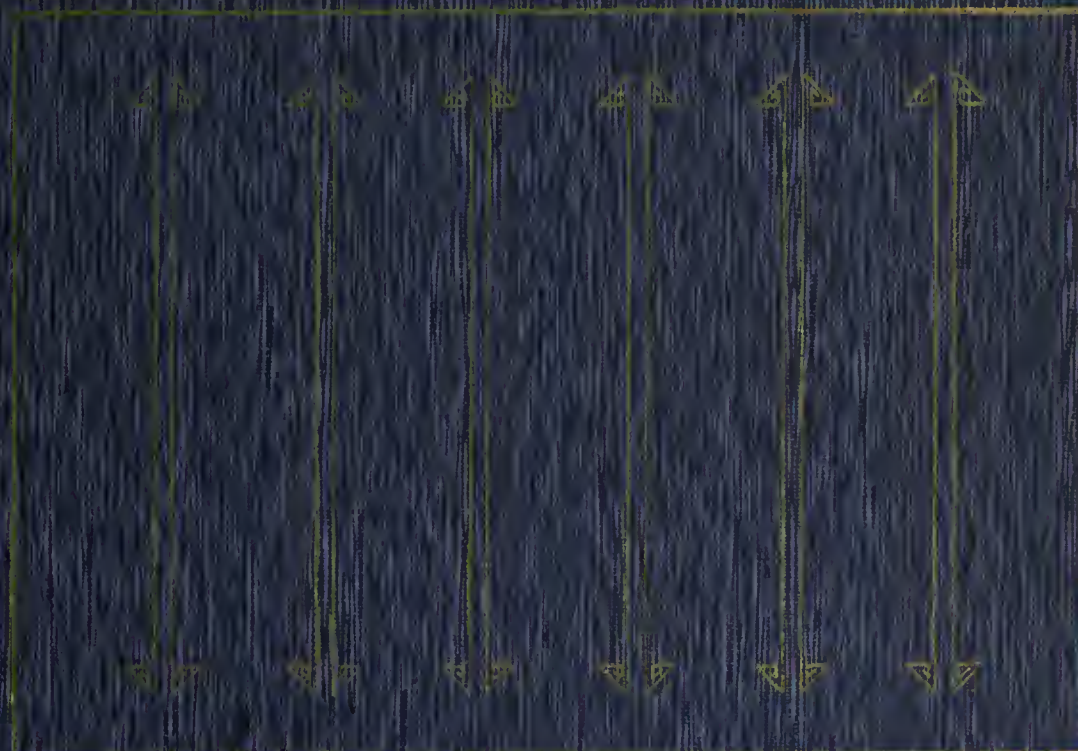


ART AND WAR



CHINESE WAR MEMORIALS



ART & WAR

CANADIAN WAR MEMORIALS

A selection of the works executed for the Canadian War Memorials Fund to form a record of Canada's Part in the Great War and a Memorial to those Canadians who have made the Great Sacrifice.

WITH AN ARTICLE

“ON WAR MEMORIALS”

By P. G. KONODY



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ART & WAR
CANADIAN WAR MEMORIALS

ON WAR MEMORIALS

By P. G. KONODY

“**G**REAT nations,” says Ruskin in his preface to “St. Mark’s Rest,” “write their autobiographies in three manuscripts:—the book of their deeds, the book of their words, and the book of their art. Not one of these books can be understood unless we read the two others; but of the three the only quite trustworthy one is the last. The acts of a nation may be triumphant by its good fortune, and its words mighty by the genius of a few of its children, but its art only by the general gifts and common sympathies of the race.”

One might go further than Ruskin and say that the book of a nation’s deeds would be meaningless, or at least undecipherable, without the book of art which supplies the needed key. The book of art is older even than the book of words. To the book of art we have to refer for our knowledge of the earliest civilizations. As we turn its leaves, we read of the rise and fall of mighty Empires, of social and political institutions, of great individual achievements, and above all, of the wars that play so dominant a part in the history of the nations. For war, or rather victory, has always had a stimulating effect upon artistic production; and many of the triumphs of early art, that have been saved from the destruction wrought by time or by the hand of man, are commemorative of war-like achievements: they may, indeed, be regarded as war memorials. Moreover, the book of art is more reliable than the book of words. Not that the artist was less prone to exaggerate than the chronicler, or less given to flattery of the powers that employed him. But the historian, as a rule, was too much absorbed

in *events* to trouble about the daily life, the appearance, the surroundings of the pawns on the chess-board of history. There was no need for him to describe what to him was obvious. A war, for instance, means to him statistics, strategic and tactical movements and their results, treaties and alliances, and the glory of individual rulers or generals. The sculptor and painter, on the other hand, have to visualize their subject and to build it up of those material details which the chronicler scarcely touches upon, as being too obvious, but which, in their ensemble, constitute the life and civilization of a period.

Unconsciously, when we think of Assyria, of Pharaonic Egypt, and even of ancient Greece, our mind dwells upon the alabaster reliefs of the Nineveh palace, the sphinx and the pyramids and temples on the banks of the Nile, the Parthenon and the countless masterpieces of classic art. These landmarks of art make the landmarks of history realities. If it were not for the book of art, fragmentary though it be, events that have decided the fate of nations and of continents—Karchemisch, Pelusium, Marathon—would appear to us as vague and unreal as the history of Olympus and Walhalla. Nor is this all. In the course of the ages the work of art, created as a memorial to some great historical event, assumes an importance greater than the event itself. Posterity admires and treasures it for its own sake, and not for the cause that has brought it into being. Thus the sculptured or painted memorial, from being a record of history, becomes part and parcel of history, and a vastly important part of it to boot. For it is the only aspect

of history that has a tangible permanent form. Ruskin is right indeed in proclaiming the book of art alone as quite trustworthy among the great nations' three manuscripts. The acts are facts that may be misunderstood, misinterpreted, or forgotten. The words are either the conscientiously assorted drybones of history, or the isolated thoughts and opinions of an individual who need not necessarily be the expression of the thought and opinions of his period or race. But the art of any epoch expresses the very soul and essence of the people by means of the most universal of all languages.

We are not here concerned with art in general, but with art as applied to war memorials. In some way every picture or piece of sculpture representing an incident of warfare may be regarded as a war memorial, provided that it belongs to the time with which it deals, and expresses the spirit of that time. The most painstaking archæological reconstructions of past periods have neither documentary, nor historic value, and cannot, strictly speaking, be regarded as war memorials. Considered from that point of view, Meissonier's famous series of exquisitely wrought paintings dealing with the first Napoleon's battles, highly esteemed though they be by collectors and lovers of miniature-like finish, fade into insignificance before the technically vastly inferior and generally rather dull pictorial war records of Horace Vernet. Among the innumerable battle pictures that fill the vast galleries at Versailles, intended as a memorial to the military glories of France, none are more significant than those by Van der Meulen, who though by no means a master of the first rank, had witnessed Louis XIV's military exploits and called up for future generations the pageantry and panoply of seventeenth century campaigning. Who could have patience to-day with the learned academic "histories" of an Ary Scheffer, a Steuben, or a Schnetz, in that unutterably dull *Galerie des Batailles*?

The war memorials of antiquity—Egyptian, Assyrian, Greek and Roman—belong almost exclusively to the domain of plastic art. Ancient Egypt was prolific in monuments commemorating her war-like achievements, or rather the victories and conquests of her rulers who were credited with the attributes of divinity and loom in gigantic proportions over the pigmies with whom the battlefields are crowded. These scenes, carved in low relief on the walls of temples and tombs are wholly innocent of perspective and foreshortening, and the landscape setting, where it occurs at all, is treated like a map on a vertical surface. The most imposing of these reliefs, at Karnak, depicts, on a wall surface of over 200 ft. in length, the battles of Seti I., the father of the great Ramses. Still earlier, dating from the 15th century, B.C., is Thutmose III's huge obelisk from Karnak, now in Constantinople, with the hieroglyphic inscription: "Thutmose, who crossed the great Bend of Naharin (Euphrates) with might and with victory at the head of his army."

It was not unusual for the Egyptian conquerors to mark the extreme limits of their expeditions, in Ethiopia and in Asia, by memorial columns or obelisks, or to have their image carved in gigantic size on some rock by the roadside. Herodotus mentions several of these columns in Palestine bearing the Pharaoh's name and boasts of victory, where the enemy put up a brave fight, and the figure of a woman, as a symbol of submissive cowardice, where his progress met with no armed resistance. Of the roadside reliefs, three are still in existence near Berût. In one of them Ramses II. is seen leading a captured enemy before his father Amon; in the two others he is smiting an opponent before the gods Ptah and Ra. Another relief, mentioned by Herodotus, on a rock between Sardes and Smyrna, is so un-Egyptian in style, that it seems far more likely to be of Chaldæan origin. Ramses II.

was so noted in his own days for this hobby of erecting memorial stones wherever he passed at the head of his armies, that he had bestowed upon him the special name, or title of "He who holds the world by the monuments referring to his name."

More ambitious schemes for immortalising his name and deeds of prowess were evolved by Ramses II. and carried out by his craftsmen in Egypt proper, in the intervals between his campaigns. On the walls of the temple of Abu Simbel he made them carve his triumph on his return from the South, acclaimed by his warriors, and driving before him a crowd of black prisoners to make them worship the Theban Trinity. The bas-reliefs at Beth-el-Walli show him enthroned reviewing his Ethiopian booty — prisoners with ropes round their necks, elephants, lions, panthers, antelopes, gazelles, ostriches, giraffes, and masses of gold, ebony and ivory. But by far the most important of these carven war records is the extraordinarily elaborate and accurate representation of the Battle of Kadesh on the Orontes, on the walls of the Ramesseum. Fortunately we have a manuscript record of this battle to test the accuracy of this relief, which, though confused as regards the actual sequence of events, tallies completely with the written account of the first battle in history that can be properly studied from the strategic and tactical point of view. The Pharaoh, a giant among dwarfs in accordance with the prevailing convention, is shown charging the Hittite King's division of chariots, and driving them into the Orontes. The Hittite infantry, drawn up in battle order on the other bank of the river render what assistance they can to the drowning men and horses. The moated city of Kadesh is seen in the bend of the river. From this relief and the corresponding written account we can appreciate both the truly Napoleonic manœuvres of the Hittite King, and the heroic dash of Ramses, which extricated

his much reduced and disorganised army from a tight corner and from total destruction.

Although Chaldæan or Babylonian civilization does not date back quite as far as that of Egypt, there is at least one Chaldæan "war memorial" that precedes the earliest Egyptian battle reliefs by some 1500 years. It can be seen at the Louvre, in Paris, and is generally known as the Stela of the Vultures, from the bas-relief representing Eannadou, King of Sirpourla, exulting over enemies who are being devoured by vultures. This early Chaldæan relief sculpture is far more realistic and less conventional than that of Egypt, which through thousands of years clung to the formula known as the "law of frontality," and never departed from the method of representing the torso in full front view, even where head and legs are placed sideways. The Chaldæan figures are thick set and sturdy, with strongly developed, rather exaggerated muscles, and are evidently based more on the study of nature than upon a tradition handed down from generation to generation. They are the prototypes of the more refined and delicately carved alabaster reliefs of Assyrian art produced in the 8th and 7th centuries, B.C., for decorating the walls of the great Palace at Niniveh. As in Egypt, these representations of victory and triumph have for their sole object the glorification of the ruler, but whereas the Egyptian artist-chronicler of the wars of Thutmose, Amenhotep and Ramses preferred to dwell upon the valour of the Pharaohs and the blessings their victories carried in their train, the recorder of the exploits of Sennacherib and Sardanapalus chooses to dwell upon the revolting, inhuman cruelty of his heroes. These reliefs show the extermination of the vanquished populations, appalling scenes of bloodshed and torture inflicted, sometimes by the King himself, upon helpless prisoners. Ruthlessness must certainly have been an essential feature of the Assyrian system of warfare.

When war was made the subject of art by the nameless sculptors of Egypt and Western Asia, it was dealt with in an entirely illustrative or narrative spirit to hand down to posterity the fame of the despot. This conception was altogether alien to the Greek spirit. "War memorials" abound in Greek sculpture, but classic sculpture before the end of the 4th century, B.C., does not include a single instance of illustration, and even the so-called Sarcophagus of Alexander the Great (which probably held the remains of Abdalonus, the last King of Sidon), now in Constantinople, with its relief of a battle with the Persians, cannot be called illustrative in the same sense as the Egyptian and Assyrian reliefs. When the Greek sculptor wanted to commemorate the victorious wars of his race, he used the imagery of mythology or mythical history. The Trojan war, the struggle between Greeks and Amazons, or between Centaurs and Lapithæ, had to stand as symbols for the wars between Hellas and Persia. Thus the pediments of the Aphaia Temple on the island of Aegina which had played so important a part in the Persian wars were decorated with figures of Greeks and Trojans fighting. They date from about 475, B.C., and are now in the Munich Glyptothek. A similar significance is probably attached to the Centaurs and Lapithæ on the western pediment of the temple of Zeus at Olympia, and to the metopes of the Parthenon, which deal with the same subject. It certainly underlies the frequent representations of the struggle between Amazons and Greeks, the Amazons serving invariably as symbol for Asiatic fighting power. This is, to mention only the most famous instance, the subject of the bas-reliefs of the Mausoleum of Halicarnassus, erected by Artemisia, Queen of Caria, to the memory of her husband Mausolus, in 353, B.C.

Neither the confusion of battle, nor the horrors of war find a place in these

memorials of the classic period. For the freedom-loving Greek, who aimed at perfect physical and intellectual development, these war memorials did not mean the glorification of despotic power and of wholesale butchery, but the glorification of the human body in action. The battle was not a shambles, but a kind of gladiatorial single fight, man against man. The scene might as well have been the floor of the palæstra as the battlefield, as there is no background in these sculptured groups to indicate the terrain or locality. The chief motive is not so much victory, as the fight itself, the contest of strength and agility, which affords the sculptor the fullest opportunity for showing the human body in its perfection of muscular beauty, liveness, grace and suppleness. Suffering and death are almost excluded, or at any rate ennobled, even where they are represented in men belonging to a despised race of barbarians, as in the votive statues of vanquished Gauls, offered by Attalus, King of Pergamon, after his victory over the Gaul invaders, about 240, B.C. In all the works of the golden period of Greek art, the sculptors, whilst making an ever closer study of the construction and movements of the human body, had maintained a certain restraint and reposefulness even in vigorous action. In the period of decline which is known as the Hellenistic epoch, this restraint gave way to passionate dramatic exuberance and tumultuous movement. The most striking war memorial of this Hellenistic age is the colossal altar to Zeus, erected by Eumenes II. on the Acropolis of Pergamon, in commemoration of his victories. The subject of the reliefs, which are now in the Berlin Museum, is taken from the gigantomachy—the combat between the gods and the giants. The violence of the treatment bears the same relation to the serene art of the golden age, as the ecstatic contortions and fluttering draperies of the late Baroque bear to the quiet strength of, say Donatello.

With the Greeks, as with the Egyptians and Assyrians, sculpture commemorative of war had, apart from the columns erected by the Pharaohs at the confines of their Empire, no independent existence. It was a decorative adjunct to works of architecture which served an altogether different purpose, like the temples, and pylons, and tombs of Egypt, the palaces of Nineveh and Khorsabad, the temples and altars of Greece and Asia Minor. The Romans continued the practice of celebrating their victorious campaigns in carved reliefs, but these reliefs were applied to architectural conceptions, such as columns and triumphal arches, which in themselves were intended to serve as war memorials, and have remained the prototypes for many a modern monument erected in celebration of victory. One has only to recall the Vendôme Column and the Arc de Triomphe in Paris, based on Trajan's column and the Roman triumphal arches respectively; or the Arco della Pace in Milan. A still earlier Roman prototype for a modern war memorial was the Duilius column, raised in memory of Caius Duilius's great naval victory over the Carthagenians in the first Punic War. It consisted of a column, from which projected, in a double row, the prows of the captured Carthaginian ships. The same idea was adapted in the design of the Tegethoff Column in Vienna, in commemoration of the Austrian admiral's decisive naval victory over the Italians at Lissa.

The sculptured reliefs on the Roman war monuments of the Flavian period, and, indeed, until the fall of the empire, may be considered as a further development of, though not necessarily an advance on, Hellenistic sculpture. They have nothing in common with Greek idealism and aim throughout at an illusion of reality. They deal with facts, not with symbols. The protagonists are not gods, and centaurs, and Amazons, and mythical heroes, but Roman emperors and soldiers. The system

adopted was that of a consecutive narrative; the method chosen for preference was high relief—more plastic than the flat surfaces of the Egyptians, but not completely rounded and detached like the figures on the Greek pediments. On the other hand the Roman treatment of the relief conveys a better suggestion of the third dimension, of the depth of space than even the rounded figures of the Greek pediments, which impress one as two-dimensional conceptions. This effect is produced by overlapping, the front figures being carved in bolder relief than those further back, and the most distant ones being raised so slightly as to throw no shadow.

Another difference between the Roman and the Greek work of the best period is that the Romans introduced landscape backgrounds, walled cities, rivers, bridges, with an attempt at perspective, whereas in the Greek "war memorials" to which reference has been made above, the figures detach themselves from the plain masonry of the building which they adorn. Indeed, these Roman reliefs have much in common with the Egyptian and Assyrian, though the Roman sculptor had benefited by the study of Greek art, and had a knowledge of the true function of the human figure which was denied to the craftsmen of the earlier civilizations. But on these Roman monuments the story of the victorious campaign is unfolded in consecutive scenes in the manner of a pictorial chronicle just as on the walls of the Ramesseum. The twenty-three windings of the spiral relief on Trajan's column present a complete history of that emperor's two campaigns in Dacia, and introduce over 2500 figures, Trajan's life-like portrait being introduced again and again, commanding his troops, ordering, supervising, receiving the submission of the vanquished enemy, besieging cities, bridging rivers, and organising every detail of the campaign. "The various scenes comprise almost every possible incident of warfare, as

well as the triumphal celebrations consequent on its successful completion. They are invaluable to the historian and antiquary, not only for the light they throw on the actual events of the campaign, but for the information they afford us as to the military costume and methods of warfare. They are not, like Greek architectural sculpture, artistic compositions, but are really more like those of Egypt and Assyria, a collection of scenes and episodes commemorating actual events."*

To the same type of monument belongs the even larger column of Marcus Aurelius, depicting the wars with the Marcomanni and Quadi, and with the Sarmatians. An earlier example of the narrative style of Roman war sculpture is to be found in the reliefs illustrating the triumph after the capture of Jerusalem on the Arch of Titus. Less satisfactory are the relief bands over the entrances of the Arch of Septimius Severus, commemorating his victories on the eastern frontier of the Empire.

From the decline of the Roman Empire to the beginning of the nineteenth century the history of the sculptured war memorial presents nothing but blank pages. It is true, the Gothic period, the Renaissance, the Baroque, have left us countless equestrian and other statues, and imposing tombs of individual warlike princes, generals and condottieri. But these are personal tributes to great men, and cannot be regarded as war memorials in the true sense of the word, however mighty the warlike achievements of the honoured person may have been. With the dawn of the nineteenth century came a period of feverish activity as regards the production of monuments commemorative of war. Not only the capitals, but every second-rate provincial town in France, Germany, Italy and Belgium, were provided with imposing war memorials in marble and bronze, which rarely rise above mediocrity (where they are not downright

ridiculous like the preposterous confections of the Siegesallee, or Avenue of Victory, in Berlin), and which at any rate, provide no landmarks in the history of glyptic art. The Arc de Triomphe de l'Etoile, begun by Napoleon I. in memory of his victories, and completed in the reign of Louis Philippe, certainly has upon its façade one of the greatest achievements of modern sculpture, the "Marseillaise" with the figure of Bellona, by Rude, and many other meritorious groups and reliefs; but as a whole it reverts to the type of the Roman triumphal arches, just as the Vandôme column, with its spiral band of bronze reliefs cast from the metal yielded by 1200 Austrian and Russian cannons, and representing Napoleon's campaign of 1805, is a frank imitation of Trajan's Column. Rauch's equestrian monument of Frederick the Great, with his generals, in Berlin, may be mentioned as a modern war memorial of considerable merit, but has no more significance for the evolution of art than, say the Crimean Memorial in Waterloo Place.

The fact is, that the gradual change in the methods of warfare, the invention and improvement of firearms, the disappearance of pageantry, the enormous growth of the armies engaged in deadly conflict, have placed the subject of war almost beyond the scope of the sculptor's art, unless it be treated in an abstract, allegorical, imaginative way. War is no longer a hand to hand struggle, showing up the beauty of the human body in action, which has always been and always will be, the chief concern of glyptic art. The long distance fighting of the present day, when death-dealing shells are sent across mountains by an invisible foe, defies the sculptor's efforts; nor can it be maintained that rifles and bayonets and all the other paraphernalia of modern war lend themselves particularly well to plastic treatment. The painter's brush has become a far more satisfactory medium for the interpretation of war ever since warfare had

* H. B. Walters: *The Art of the Romans*.

lost its gladiatorial character and the warrior had ceased to be an athlete.

The Romans were really the first to realize this. They have left us no war paintings, but in their relief sculpture they always aimed at an essentially pictorial illusion of space. They also recognized the necessity of introducing landscape backgrounds for which sculpture can never be a satisfactory medium. It is only natural that, when the fine arts began to rise again, after the interval of many centuries between the fall of the Empire and the rise of the Italian principalities and commonwealths, the interpretation and commemoration of war became the function of pictorial art. The history of the war memorial becomes merged in the evolution of the war painting.

No pictorial war records of any account claim attention before we reach the second quarter of the fifteenth century, when Cosimo dei Medici had a room of his palace in the Via Larga in Florence, decorated with three large battle pictures by Paolo Uccello, representing incidents in the Rout of San Romano (1432), when the Florentine Condottieri Niccolò da Tolentino and Michelotto Attendolo put the Sienese forces to flight. The three panels are now in the National Gallery, the Louvre, and the Uffizi respectively. They are magnificent decorations—illuminations on a large scale—in which war is treated as a sumptuous pageant of chivalry, jousting knights displaying the rich trappings of their horses, their costly damascened armour and gaily coloured waving plumes. Mr. Wyndham Lewis has pointed out recently that a battle-piece by Uccello is “a magnificent still-life, a pageant of armours, cloths, etc., the trappings and wardrobe of war, but in the lines and spirit of it as peaceable and bland as any tapestry representing a civic banquet could be.” Of the psychology and drama of war there is scarcely a trace in the work of Uccello or his contemporaries and immediate successors. It belongs to an age

when warfare was the sport of knights in armour, who tilted at each other with wooden lances, when decisions were brought about by forces which would now appear ridiculously inadequate, and when the loss of life was comparatively slight. It was the age of decorative war, and this war was interpreted in terms of purely decorative art.

With the introduction of gunpowder, the aspect of war changes completely. The landscape assumes far greater relative importance. The flat, pattern-like treatment of the decorators gives way to the study of atmospheric effects. The dramatic aspect of the battle receives the artist's consideration. Leonardo da Vinci, in the early part of the 16th century, jotted down in his note-books his advice to artists engaged upon painting a battle picture. “You will first of all make the smoke of artillery, which mingles with the air, together with the dust whirled up by the movement of horses and warriors . . .” Then follow explanations of the atmospheric effects caused by smoke and dust, and advice on how the emotional effect of the struggle is to be shown both in the conquerors and the vanquished, how the wounded and the dead are to be treated; and finally an exhortation to “make no level spot of ground that is not trampled over with blood.”

Leonardo da Vinci, and also his great rival Michelangelo, were given an opportunity to give a practical demonstration of their conception of war painting, when the gonfaloniere Piero Soderini entrusted them with the decoration of the Sala del Gran Consiglio in the Palazzo Vecchio in Florence. Leonardo chose for his subject the Battle of Anghiari, in which the Florentines fought the Milanese in 1440; Michelangelo, an incident from the Pisan War in 1364, when a group of soldiers bathing in the Arno were surprised by the enemy. Both pictures were to be of gigantic scale, but were never carried beyond the cartoon stage,

and even the cartoons have perished, though a copy of a portion of Michelangelo's is in the collection of the Earl of Leicester at Holkham Hall. But Raphael's "Battle of Constantine," in the Vatican, is a fine example of the application of Leonardo's principle of orderly confusion and rhythmically organised chaos.

The paintings with which Vasari subsequently decorated the Sala Grande are a poor substitute for the lost masterpieces of Leonardo and Michelangelo. Florentine History is here treated in Roman disguise, which detracts considerably from the documentary value of these representations. Vasari speaks of his vast labour and the "many weary vigils and nights of wakefulness" he supported in the execution of these paintings: "At a word, I may with truth affirm, that in this work I was called on to depict almost everything that could present itself to the mind and thought of man, an almost infinite variety of persons, faces, vestments and ornaments, with arms of all kinds, morions, helmets and cuirasses, horses with their caparisons and defences, artillery of all sorts, and every other implement demanded for battles on land, to which must be added ships, and whatever belongs to those on the sea, or to the navigation of the ocean, with tempests and storms, rains, snows, and other matters, of which I cannot record even the names." Of this vast labour there is sufficient evidence—but the pictures have neither the organisation of great art, nor the historic interest of accurate representation.

Far more interesting as reliable documents, and stimulating for their sense of controlled movement of masses and individuals are Vermeyen's cartoons for the famous series of tapestries at the Prado, in Madrid, depicting the Conquest of Tunis by Charles V. In these naive battle panoramas the learned precepts of Leonardo are set at naught. The battle is set out like a chess-board, the artist's aim being

to state in the clearest possible fashion the strategic disposition of the land and sea forces and the tactical movements of small bodies of troops. The costumes, arms and accoutrements are absolutely correct. It is obvious that these designs are the work of a man who had witnessed what his brush depicted; and it is actually known that Vermeyen served as engineer with Charles V.'s forces.

The great Venetian painters whom the rulers of the Republic entrusted with the task of painting their wars on land and sea for the decoration of the Sala del Maggior Consiglio in the Doge's Palace—Leonardo and Francesco Bassano, Paolo Veronese, Jacopo and Domenico Tintoretto, and above all Titian, mark a further step towards the visualizing of a battle scene as a homogeneous reality. With them the landscape assumes an increased importance. In Vasari and Vermeyen it still has the function it was given on the reliefs of Trajan's column. It serves to explain the evolutions of the troops. But in Titian's unfortunately destroyed "Battle of Cadore," which is known to us only through an early engraving, and in all subsequent Venetian battle pictures, the landscape is treated with the same degree of attention as the figures—an important step in the direction of the romantic battle pictures of Salvator Rosa and other seventeenth century painters, both in Italy and in the North, for whom the fight became a mere incident in a dramatic landscape, and was used to emphasize the tragic and stormy mood of nature. But these little "cabinet pictures" of Rosa, Wouvermans and Borgognone, though dealing with cavalry skirmishes and similar warlike subjects, cannot in any sense be regarded as war "memorials," and are therefore outside the scope of this brief review.

As the landscape became more realistic and atmospheric, the exigencies of truthful representation made it impossible for the

artist to individualise distant action. The bodies of troops now appear as vague masses arranged in squares or files in the distance, and the centre of interest is shifted to the immediate foreground, generally an eminence from which the commanding general or king surveys the development of the battle. The paintings at Versailles, in which Van der Meulen has recorded the campaigns of his patron, Louis XIV., belong to this category. The troops far down in the plain may be engaged in bloody fighting. For the leaders, on prancing horses, and in extravagantly showy attire, the affair is a kind of splendid pic-nic, with an exciting spectacle thrown in. "It is the period towards the end of which the Prince de Soubise set out for his campaigns with an endless retinue of servants, cooks, and baggage waggons laden with everything that was needed for the uninterrupted enjoyment of the luxuries which formed the setting to court life in days of peace."* When the tent of a princely commander fell into the enemy's hands, the booty sometimes included priceless tapestry hangings and other objects of art.

The pictorial war memorials of the Napoleonic era naturally resolve themselves into a panegyric of the great conqueror's deeds and character. He was an inspiring personality, and the painters of the Napoleonic legend were as much under his spell as his generals and his troops. He is invariably the centre of interest in the battle pictures of Gros, Gérard and Giraudet. And the enthusiasm he inspired in those around him was like a drink from the waters of Lethe, which made them all oblivious of the trail of death and suffering that attended his victorious progress. The sufferers themselves are depicted as sharing in this enthusiasm—the plague-stricken of Jaffa, the wounded of Eylau, the dying Duc de Montebello, are as eager to do homage to their hero as those who have passed unscathed through the ordeal of

battle, and who acclaim him with flashing swords and waving hats. "The heroic gesture of David's pseudo-classicism is not altogether absent, but it is almost justified by the epic grandeur of the theme."** The series of contemporary paintings of the Napoleonic wars, whatever their artistic merits or demerits may be, form an imposing epic of the last phases of what may be called dramatic and spectacular warfare.

There are many reasons which made for a complete change in the pictorial representation of art in the course of the nineteenth century. The most obvious of all is to be found in the changed conditions of warfare. The deadly improvements in the range and effectiveness of firearms has necessitated, as a protective measure, the adoption of uniforms that cannot be easily distinguished from the surrounding landscape. The panoply and pageantry of war have been gradually abandoned since the days when Napoleon's staff went into battle in the gay motley of their gorgeous uniforms. To-day, invisibility is aimed at. The "tactical" battle picture has become impossible, since a modern battle ranges over an enormous stretch of territory and the opposing forces are, more often than not, beyond the reach of sight. To-day the panoramic battle picture is practically a landscape in which the progress of the fight is indicated by the smoke clouds of bursting shells. Hand to hand fighting is comparatively rare, and offers the painter poor opportunities owing to the absence of colour. Everything is dingy and drab. The commander-in-chief and his staff are no longer seen in stately groups or on caracolliing horses watching the movements of their troops from a hill close to the battlefield. They are more probably gathered in some corrugated iron hut, many miles from the fighting front, poring over maps or busy with the telephone—a difficult subject for a dramatic picture.

* Modern War : Paintings by C. R. W. Nevinson.

** Ibid.

Another reason, scarcely less potent than the drabness and invisibility of modern war, is the changed mental attitude of the civilized nations of Europe—the rise of the democratic spirit. The modern war painter is no longer concerned with hero-worship and with the glorification of the victorious army leader. His sympathies are with the common soldier. He is less interested in the splendours, than in the suffering, the privations, the misery of war. His work, more often than not, is a passionate protest, a powerful sermon against war and the senseless destruction it carries in its train. Goya was the first artist to give expression to these emotions. In his grim series “Los Desastres de la Guerra” he records war and its terrors from the people’s point of view. He reveals the shadow side of Napoleon’s triumphs, and supplies a scathing, bitter commentary to the book of glory compiled by the painters of the first Empire. Of course, Goya was a Spaniard, and had witnessed the terrible outrages perpetrated upon his compatriots by the French soldiery. His protest is therefore that of a partisan. But Vereschtschagin, who had accompanied the Russian armies on many campaigns in the Balkans and in Asia, directed his irony against war in general. His meaning is unmistakably clear when he dedicates his painting of a pyramid of skulls “to all the conquerors of the world.” He was not inspired by patriotic resentment, but his heart went out to the obedient pawns in the great war game, to the groaning, lacerated sufferers in ill equipped field hospitals, and to the wretched, starving civilian population of the invaded country. He attacked militarism and war from a broadly humanitarian point of view. His pictures form not so much a war memorial as a plea for universal peace.

The last attempt at glorification of warfare—apart, of course, from academic reconstructions of past victories—are the

German official pictures commemorative of the Franco-Prussian war. They form, in their ensemble, a kind of memorial. But these *machines* by Werner and other Court favourites are as stiff and stilted as the Prussian officer with his square-padded shoulders, and have no place in the evolution of art. The French painters who devoted themselves to recording the events of a war that ended so disastrously for their country, were naturally debarred from applying their gifts to the celebration of military triumphs. Their beaten generals and their broken-down emperor could not figure as victorious heroes. All that was left to them was the recording of little episodes illustrating the personal courage of some nameless sons of the people who died the hero’s death. Their task was to give dignity to defeat; and their pictures again reveal the unspeakable misery entailed by the armed conflict of whole nations.

* * * *

When the idea was conceived to provide Canada with a War Memorial to keep before the eyes of future generations a complete pictorial record of the Dominion’s sacrifices and achievements in the great war, the organisers of the scheme were faced with considerable difficulties. Not the least of these was the extraordinary complexity of the material that had to be dealt with, if the record was to comprise every phase of a war that was fought not only on land on three continents, but on the sea, under the sea, in the air, and, more than on any previous occasion, on what has been aptly called the home front. The work in munition factories and dockyards, in training camp and hospital, in the lumber camps and on the land, in aviation works and in camouflage ateliers, on railway and on road, was as important as the fighting activity at the front. To do complete justice to all these phases was obviously an impossibility. The most that could be done was to select a few typical scenes of every kind of war work,

which would show the progress from the earliest stages of preparation to the more exciting happenings in the trenches and on the battlefields.

The second consideration was of a purely æsthetic nature: how to maintain some kind of homogeneity in so comprehensive a scheme, whilst avoiding the deadly monotony of the dull array of battle pictures which line the endless walls of the Palace at Versailles, which is as depressing as the clash and confusion of the haphazard gatherings of the ordinary picture gallery. Conditions to-day are vastly different from those prevailing in the golden days of the Renaissance, when a master-painter could with a light heart undertake the fresco decoration of entire churches or monasteries. He was the head of a *bottega*, and had under him a small army of trained assistants who worked under his direction in his own manner. If he died before the work was completed, another master, trained in the same tradition, could take it up and carry it to a successful conclusion. Thus Masaccio's work in the Brancacci Chapel was continued after his death by Filippino Lippi in a manner so closely akin to the earlier masters, that an expert's knowledge is needed to distinguish between the two. Sodoma, again, completed the decoration of the vast cloisters at Mont Oliveto Maggiore in the spirit in which it had been begun by Signorelli.

To-day the *bottega* system has become obsolete. We live in an age of individualism, and nowhere is this more pronounced than in art. In painting, the present condition is nothing short of chaotic. Apart from the men who stand outside all groups, we have academic painters, realists, naturalists, plein-airists, impressionists, neo-realists, neo-impressionists, expressionists, cubists, vorticists, futurists, representative of every step leading from strictly representational to abstract art. To make the collection of memorial paintings truly representative of

the artistic outlook during the momentous period of the great war, examples of all these conflicting tendencies had to be included. A completely homogeneous plan, like the great decorative enterprises of the Renaissance could not be thought of. The aim was bound to be diversity rather than uniformity, but diversity kept under control, with a definite end in view. This end was, that the principal pictures should maintain a certain unity of scale and decorative treatment which would make them suitable to take their place in a specially designed architectural setting, the smaller paintings and sketches being left to be arranged in groups in the various galleries provided for this purpose. A carefully organised decorative scheme was thus to be supplemented by a comprehensive pictorial record. A balance was to be maintained between the historical and the æsthetic aspects.

The importance of the proper housing of the collection cannot be overestimated. Such a series of pictures can never be housed adequately or exhibited appropriately in the manner of a general exhibition gallery. Europe is full of examples good and bad—generally bad—which might serve as precedents on conventional lines. Excuses may be made for them in many cases on the grounds of sentiment and tradition, but no one can deny that the majority, even those containing many of the world's masterpieces, are a weariness in themselves, and do but little assist the appeal of the pictures on the walls. But here there can be no excuse for such failure. These works have a message to deliver to the future. They are a memorial of sacrifice and heroism, expressive of a concentration of effort and production and denial which emanates from a complete and distinctive period.

Whilst the providing of a suitable setting for these works will naturally be in the hands of the Canadian Government, the Committee of the Canadian War Memorials

would have deemed their gift incomplete without at least a carefully worked out scheme for the kind of building required. To plan and design the building they chose Mr. E. R. Rickards, the architect of the Central Hall, Westminster, the Municipal Buildings in Cardiff, and other public and private buildings notable for their distinction of style and refinement of detail. His designs will form part of the gift to Canada, and it is to be hoped that they may be duly considered and carried out in collaboration with their author, even if eventually the building is to be entrusted to a Canadian architect.

In Mr. Rickards's scheme, the pictorial decorations will dominate a vast interior or series of halls which will be so arranged as to vistas and open communications that the story of them may be open and the magnitude of the great event epitomised by the amplitude of its pages. Each illustration is worthy of a page to itself. The frontispiece so wonderfully conceived by Augustus John will close the vista obtained on entering this modern Pantheon, and the epic in its various chapters down to the apotheosis by Charles Sims will be declaimed from the halls around the Central Dome.

Following and subsidiary to this main series of paintings there will be provision for a vast literature concerning the details, personalities, and events of this history. The rolls of fame, valour and distinction to be read in the collection of portraits will be accessible in the adjoining spaces, which will be as chapels to the great Cathedral. The records collected by the English and Canadian artists on the field, in the camp, in the arsenal and workshop will, in their more important versions, be exposed in the great series of "Quires and Places," where they will sing "the arms and the hero" of

the Canadian share in this Trojan conflict of years.

It is fitting that one should ascend to this level of Homeric records, and sculptures may eventually be grouped about the terraces rising to it.

In the lower portion of this memorial building ample provision will be afforded for smaller pictorial records and complete collections of works by the various artists, such as the series by Mr. Munnings illustrating the work of the Canadian Cavalry, etc., the historical collection, etchings and studies.

Nor will the amenities of such a museum be overlooked, in the shape of the refreshment rooms, cloak rooms and offices that would be necessary to the comfort and diversion of the many pilgrims who will undoubtedly travel to the Mecca which this shrine may well become.

An oasis must be selected for its site in a place apart but easily reached from the active world of the city. The gardens and surroundings should constitute a pleasance, overlooked at regular intervals in making the circuit of the interior. The placidity of water basins and terraces, accessible from various directions, will then rest the eye from time to time, and in the approach to the building will emphasize the dignity, symmetry and reserve essential to the externals of such a memorial.

One single group of sculpture is provided for in the design, to be placed over the main portal, expressing in its subject and symbolising in its details the whole purpose and story of the memorial. It will be of heroic proportions, and, like the pediment of the Parthenon, it will commemorate national victory complete and final, in which Canada has so proudly shared.

The Flag

By the late Byam Shaw

A memorial to those Canadians who willingly gave their most beloved
for the honour of The Flag and the upholding of Freedom, Justice, and
Right.



Canada's Answer

By Lt.-Commander Norman Wilkinson, R.N.V.R.

"The great fleet which carried the First Canadian Division across to England at the outbreak of war assembled in Gaspé Basin, on the coast of Quebec. On October 3rd, 1914, the transports steamed out of Gaspé Bay in three lines ahead, led by His Majesty's ships Charybdis, Diana and Eclipse, with the Glory and Suffolk on the flanks, and the Talbot in the rear. Later, the Suffolk's place was taken by the battle-cruiser Queen Mary. The voyage was made without mishap, the fleet entering Plymouth Sound on the evening of October 14th."—*Canada in Flanders, Vol. I.*



Major-General G. B.
Hughes, C.B., C.M.G., D.S.O.

By G. Spencer Watson

Major-General Garnet Burke Hughes came to England as Brigade-Major of an Infantry Brigade of the First Canadian Division. He rose to the rank of Brigadier-General, and on the 25th November, 1915, assumed Command of the 1st Canadian Infantry Brigade. Later, on the 2nd of February, 1917, he returned to England from France to take Command of the 5th Canadian Division at Witley Camp, and was promoted to the rank of Major-General. In July, 1918, he was seconded for duty with the War Office on appointment to special work under the Aeronautical Department of the Ministry of Munitions.



Witley Camp from Thorsley Hill

By Capt. C. W. Simpson, A.R.C.A.

Situated in one of the most charming spots in Surrey, Witley Camp, the largest Canadian training Camp in England, is to be found nestled away in the heart of the County, close to the picturesque village of Godalming.

Witley was first constituted as a separate Canadian Command on December 16th, 1916, under Brigadier-General R. G. E. Leckie, C.M.G., who was followed by Brig-Gen. W. O. H. Dodds, C.M.G., and later by Maj-Gen. G. B. Hughes, C.B., C.M.G., D.S.O., who commanded from February 13th, 1917, until succeeded by Brig-Gen. F. W. Hill, C.B., C.M.G., D.S.O., July 27th, 1918.

It was at Witley that the 5th Canadian Division was formed, the battalions of which were later broken up to serve as reinforcements of the four Canadian Divisions on the Western Front. Witley has, since December 1916, been a most important Canadian Training Centre, and has at times been the temporary home of as many as 20,000 Canadian troops, and altogether not less than 120,000 have undergone at least some part of their training there.



Cook-house at Witley Camp

By Anna Airy, R.O.I.

The picture represents a typical scene, not without the touch of humour which is rarely absent from this artist's work, at the Cook-house of the 156th Canadian Infantry Battalion, at Witley Camp, Surrey, in 1917.



The King's Visit to Canadian Troops

Visit of H.M. The King to a Canadian Training Camp—Witley,
Surrey, 1918.

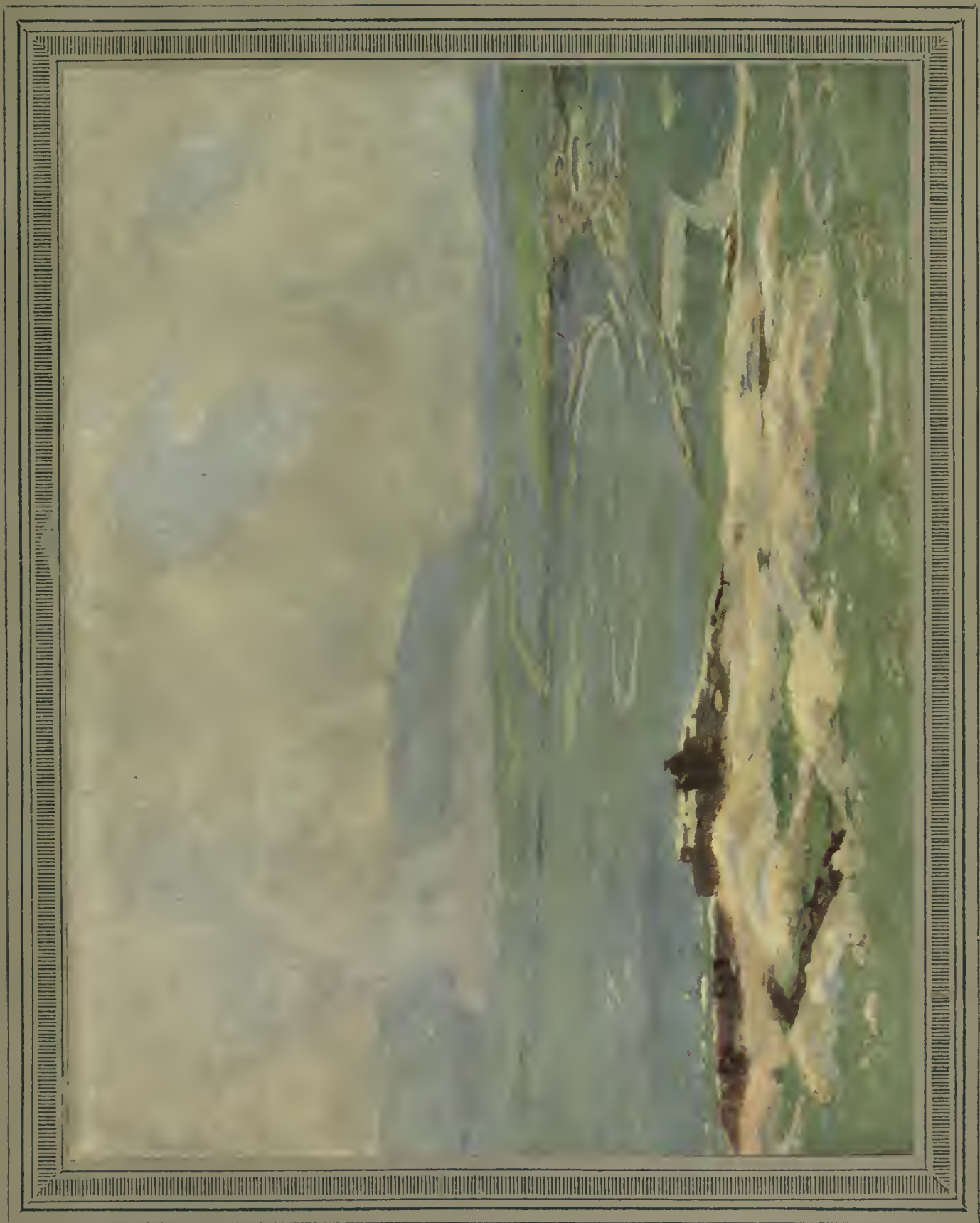
By Capt. C. W. Simpson, A.R.C.A.



Bombing Area, Seaford

By Capt. Maurice Cullen, R.C.A.

The Bombing Area, Seaford, overlooking the Cuckmere Valley, a picturesque spot in Sussex. Seaford is one of the Canadian Training Camps by the sea.



The Gas Chamber at Seaford

By Capt. F. H. Varley

It was at the Second Battle of Ypres, in April, 1915, that the first poison gas was used, and this diabolical concoction was sent over by the Germans, to the utter surprise of the French Colonial troops who were holding that part of the line. The Canadians, on whom fell the responsibility of resistance to the rush of the German troops that followed the gas, suffered many casualties from this hitherto unknown terror, but later "gas" became part of their training, and at the camps Gas Chambers were installed to provide this training.



On Leave

By Clare Atwood

A Y.M.C.A. Canteen at one of the great London termini, just before dawn. Canadians, glad of the generous hospitality of the Y.M.C.A., arrive and enjoy breakfast and a rest—some with their leave before them, and some returning to the front. A Canadian "Black Watch" is seen giving his sergeant a light—others are discussing the war over coffee, and two exhausted men have fallen asleep.



The Hon. Sir George Halsey Perley, K.C.M.G.

By S. J. Solomon, R.A.

In October, 1916, Sir George Perley was appointed the first Minister of Overseas Military Forces of Canada, organised the new Department, and carried on the duties until the arrival of Sir Edward Kemp, in December of the following year.

Sir George, then a member of the Canadian Government, was in this country on the outbreak of the War, and acted as High Commissioner until his appointment to that office in October, 1917. For some time previous to this therefore the work of the dual offices of Overseas Minister and High Commissioner in London rested on his shoulders.



Canadian Foresters in Windsor Park

By Professor Gerald E. Moira, A.R.W.S.

On the 19th February, 1916, the Secretary of State for the Colonies cabled to the Governor General of Canada to the effect that His Majesty's Government would be grateful if the Canadian Government would assist in the production of timber for war purposes, and asked if a Battalion of Lumbermen could be raised and sent overseas to exploit the forests of Great Britain. The immediate formation of the 224th Canadian Forestry Battalion resulted, and within three months the Battalion was mobilized, shipped overseas with machinery valued at approximately \$250,000, and had delivered lumber to the Imperial Authorities.

The first camp was located at Virginia Water, near the town of Egham, in the County of Surrey, and in a short space of time further camps were located throughout the length and breadth of Great Britain, from the North of Scotland to the South of Devonshire.

The first Battalion was quickly followed by similar units from Canada, and upon arrival in this country were placed under the command of Lieut.-Colonel Alexander McDougall, who brought over the original Battalion. On the 21st November, 1916, the Forestry Units were banded together to form "The Canadian Forestry Corps," which at the cessation of hostilities had grown to a strength of practically 30,000 all ranks.



H.R.H. Princess Patricia of Connaught

By Charles Shannon, A.R.A.

Is Hon. Colonel of Princess Patricia's Canadian Light Infantry, popularly known as the "Princess Pats." This battalion was the first Canadian battalion to see service in France, arriving there, after a short training on Salisbury Plain, on December 2nd, 1914, as a unit of the 80th British Infantry Brigade, 27th Division. The "Princess Pats" saw much heavy fighting with the 80th British Brigade, until November, 1915, when they became a unit of the Canadian Corps, joining the newly formed 7th Canadian Infantry Brigade. Since that time they have taken part in all the principal actions on the Western Front in which the Canadians have been engaged.



Landing of the 1st Canadian Division at St. Nazaire

February, 1915

By Edgar Bundy, A.R.A.

In this painting, which so happily combines historical exactness in portraiture and presentation with a Turner-esque mystery in the effect of the smoke-clouds and the grouping of the steamship "Novian," and the tall buildings behind it, the officers shown in the right-centre of the foreground are Colonel (now Lt.-General Sir) R. E. W. Turner, V.C., K.C.B., D.S.O., Lt.-Col. (now Major General) F. O. W. Loomis, C.B., D.S.O., Lt.-Col. (now Major-General) G. B. Hughes, C.B., D.S.O., Majors Buchanan and Norseworthy, Captains McCuaig and Cameron, and Lieutenant (now Brig.-General) H. F. McDonald, C.M.G., D.S.O. Of these Major Norseworthy fell gloriously in the second battle of Ypres, in which battle Major McCuaig was wounded and taken prisoner, and Major Buchanan was killed during the Somme Campaign in 1916. In the left foreground the famous band of the Royal Canadian Highlanders, which marched up and down the front playing the troops ashore, is led by Pipe-Major David Manson, and sets the whole picture vibrating with action and colour.



The Second Battle of Ypres

April 23rd—May 4th, 1915

By Major Richard Jack, A.R.A.

No subsequent triumph of Canadian arms—Vimy, Passchendaele, or Cambrai—has brought greater fame to Canada than the glorious stand of the 1st Division at Ypres in April, 1915. The Canadians were suddenly confronted by the unknown horror of a gas attack, blinded and suffocated by the foul fumes of the poison-laden clouds. Yet, although their left flank was "in the air," the new and untried Division fought doggedly and with savage tenacity, using saturated handkerchiefs—anything—as improvised gas-masks. The situation was perilous in the extreme. A German irruption meant irretrievable disaster—the loss of Ypres, the exposure of the Channel ports, and the possible collapse of the whole Allied cause in the West.

But the line held, and on the succeeding days, though literally blown from one position to another at point blank range, the exhausted but undaunted Division preserved an unbroken front. At length the Germans abandoned their profitless enterprise, having incidentally acquired a most wholesome respect for the prowess of Canada in arms.

It was one of the most decisive battles of the war, and in the words of Field-Marshal Sir John (now Lord) French, the Canadians "saved the situation." April 22nd, 1915, will be for ever memorable in the history of Canada.



Flanders from Kemmel

By Major D. Y. Cameron, A.R.A.

This picture gives a general impression of the far-reaching and somewhat featureless plains of Flanders rising to the ridges where fighting was fiercest. It is not a portrait from one point of view, but built up from many notes round about Kemmel. At such a distance the desolation and devastation of war are not manifest, but the smoke of batteries and here and there the flame of fire reveal a land ill at ease. In the foreground are shattered trees, their stricken forms relieved against the mists of autumn which rise and fall among the woods.



The Gate of St. Martin, Ypres

By Lieut. Alfred Bastien

Among the wreckage and ruin of Ypres, a city reduced to a vast heap of debris, the stately Gate of St. Martin was left almost intact, as though saved by miraculous protection—a kind of triumphal arch leading from desolation to desolation. It might appropriately bear the famous inscription on the gates of Dante's Inferno, in the place of the simple "Clastrum Scti Martini."



The First German Gas Attack at Ypres

By Gunner W. Roberts

"The Germans attacked with gas in the afternoon of April 22nd, 1915, and the first to feel the effects of the poisonous fumes were the French soldiers on the Canadians' left. The French troops, largely made up of Turcos and Zouaves, surged wildly back over the canal and through the village of Vlammerdinghe just at dark. The Canadian reserve battalions (of the 1st Brigade) were amazed at the anguished faces of many of the French soldiers, twisted and distorted by pain, who were gasping for breath and vainly trying to gain relief by vomiting."—*Canada in Flanders, Vol. I.*

The French infantry, Zouaves and Turcos, thrown into disorder by the German gas attack, are seen retreating wildly past the guns of a Canadian Field Battery, while Canadian gunners endeavour to stay the advance of the German Infantry, who are within 200 yards of the Canadian Batteries.



Canadian Artillery in Action

By Capt. Kenneth K. Forbes

This incident, July 16th, 1916, occurred during the capture of Thiepval by British troops. This 6-in. Howitzer Battery was subjected to a very heavy barrage, and suffered many casualties, but the survivors, most of whom were wounded, remained at their posts throughout the attack and kept the guns in action.



The Battle for Courcellette

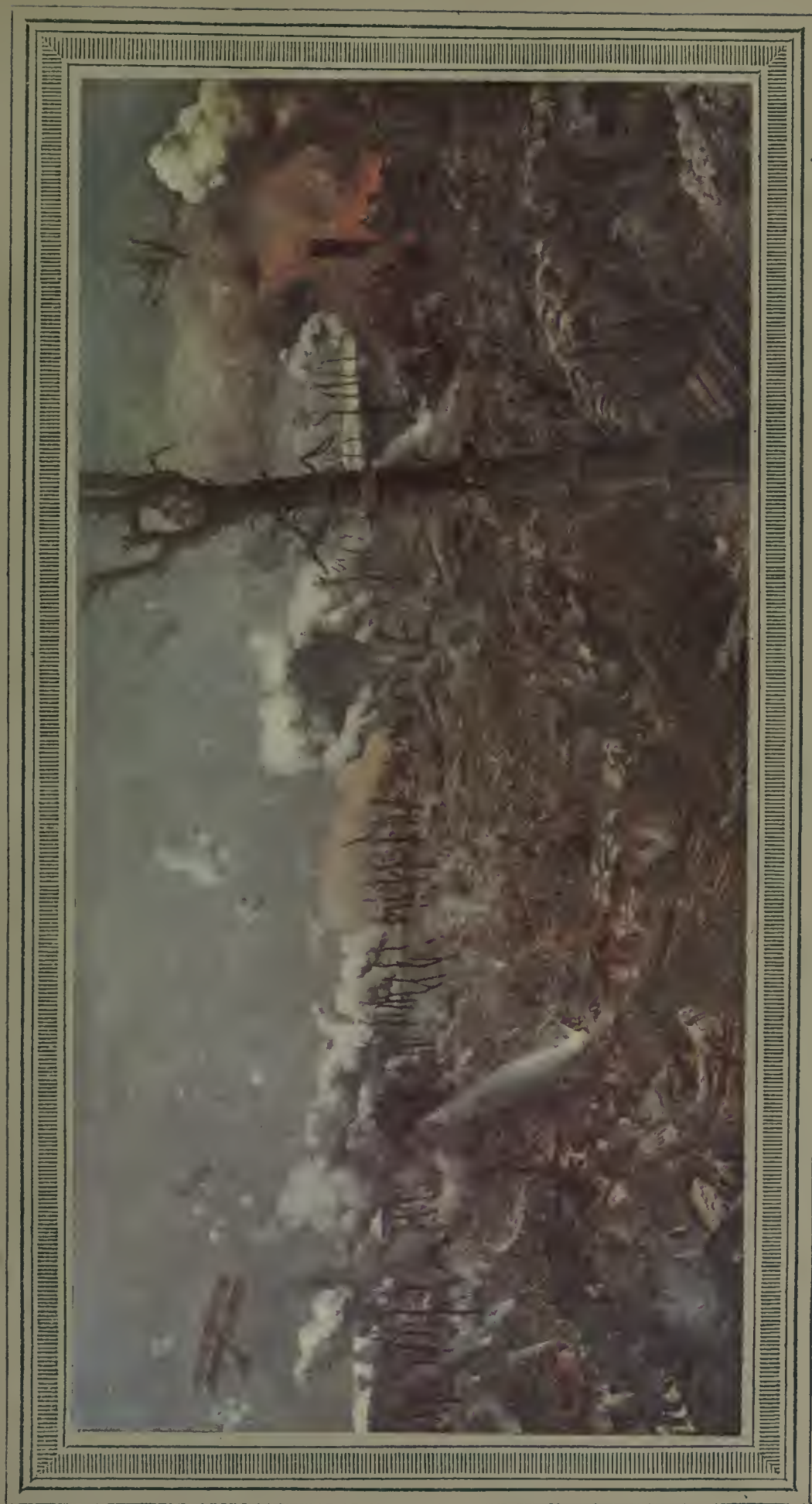
By Capt. Louis Weirter, R.B.A. (London Scottish)

The capture of Courcellette on September 15th, 1916, will ever be memorable in Canadian History. It was the pre-eminent achievement of the Canadians during that year, and is one of the finest stories of Canadian valour and will live for all time in the history of the Great War. It was an operation carried out by the Canadian Corps in conjunction with the Imperial Fourth Army.

The action started at daybreak, and the first objective was the capture of the formidable defence known as Sugar Trench and the Sugar Factory, which barred the way to Courcellette itself. The Sugar Factory had already been badly knocked about by our big guns and was then a blazing heap of ruins. It was surrounded on three sides by the Canadian troops, and after a mad half-hour of hand-to-hand struggle in a hell of bomb and machine-gun fire the heap of ruins remained securely in their hands. The French Government intend preserving this as one of their national memorials.

Added interest attaches to the action against Courcellette from the fact that it was the first time that Tanks were used. The Tank seen on the left of the picture was knocked out by a direct hit from a shell, and is lying there to this day.

The battle commenced on a dry, crisp and clear autumn morning; the ground was tossed and furrowed with high explosive, but it was hard and gave firm footing for the advancing troops. Space forbids a detailed account of that terrible day and the incidents of individual heroism, but by the time the German guns had realised the formidable nature of the advance and the depth of our penetration they redoubled their fury, but the Canadians pushed bravely on, ignoring their heavy casualties, and made straight for the sunken road, which was crowded with German machine guns (seen in the middle distance of the picture), and there flung themselves into it with the bayonet, and left it packed with German dead. By the evening Courcellette was in their possession; and so September 15 became in the Canadian War Calendar—Courcellette Day.



Major T. W. MacDowell, V.C., D.S.O.

38th Canadian Battalion

By Harold Knight, R.O.I.

"For most conspicuous bravery and indomitable resolution in face of heavy machine gun and shell fire. By his initiative and courage this officer, with the assistance of two runners, was enabled, in the face of great difficulties, to capture two machine guns, besides two officers and seventy-five men. Although wounded in the hand, he continued for five days to hold the position gained, in spite of heavy shell fire, until eventually relieved by his battalion. By his bravery and prompt action he undoubtedly succeeded in rounding up a very strong enemy machine post."—*London Gazette*, June 8, 1917.



Lieut. F. M. W. Harvey, V.C.

Lord Strathcona's Horse

By Flora Lion, R.O.I.

"For most conspicuous bravery and devotion to duty. During an attack by his regiment on a village, a party of the enemy ran forward to a wired trench just in front of the village and opened rapid rifle and machine gun fire at a very close range, causing heavy casualties in the leading troop. At this critical moment, when the enemy showed no intention whatever of retiring and fire was still intense, Lieut. Harvey, who was in command of the leading troop, ran forward well ahead of his men and dashed at the trench still fully manned, jumped the wire, shot the machine gunner and captured the gun. His most courageous act undoubtedly had a decisive effect on the success of the operation."—

London Gazette, June 8, 1917



Private C. J. Kinross, V.C.

49th Canadian Battalion

By Capt. J. W. Beatty, R.C.A.

"For most conspicuous bravery in action during prolonged and severe operations. Shortly after the attack was launched the company to which he belonged came under intense artillery fire, and further advance was held up by a very severe fire from an enemy machine gun. Pte. Kinross, making a careful survey of the situation, deliberately divested himself of all his equipment save his rifle and bandolier, and regardless of his personal safety, advanced alone over the open ground in broad daylight, charged the enemy machine gun, killing the crew of six, and seized and destroyed the gun. His superb example and courage instilled the greatest confidence in his company, and enabled a further advance of three hundred yards to be made and a highly important position to be established. Throughout the day he showed marvellous coolness and courage, fighting with the utmost aggressiveness against heavy odds until seriously wounded."—*London Gazette*, January 11, 1918.



Corporal F. Konowal, V.C.

47th Canadian Battalion

By Major Ambrose McEvoy

"For most conspicuous bravery and leadership when in charge of a section in attack. His section had the difficult task of mopping up cellars, craters, and machine gun emplacements. Under his able direction all resistance was successfully overcome, and heavy casualties inflicted on the enemy. In one cellar he himself bayoneted three enemy, and attacked single-handed seven others in a crater, killing them all. On reaching the objective, a machine gun was holding up the right flank, causing many casualties. Cpl. Konowal rushed forward and entered the emplacement, killed the crew, and brought the gun back to our lines. The next day he again attacked single-handed another machine-gun emplacement, killed three of the crew, and destroyed the gun and emplacement with explosives. This non-commissioned officer alone killed at least sixteen of the enemy, and during the two days' actual fighting carried on continuously his good work until severely wounded."—*London Gazette*, November 27, 1918



The late Capt. (actg. Maj.)
O. M. Learmonth, V.C., M.C.
2nd Infantry Battalion

By James Quinn, R.O.I.

"For most conspicuous bravery and exceptional devotion to duty. During a determined counter-attack on our new positions, this officer, when his company was momentarily surprised, instantly charged and personally disposed of the attackers. Later, he carried on a tremendous fight with the advancing enemy. Although under intense barrage fire and mortally wounded, he stood on the parapet of the trench, bombed the enemy continuously and directed the defence in such a manner as to infuse a spirit of utmost resistance into his men.

"On several occasions this very brave officer actually caught bombs thrown at him by the enemy and threw them back. When he was unable by reason of his wounds to carry on the fight he still refused to be carried out of the line, and continued to give instructions and invaluable advice to his junior officers, finally handing over all his duties before he was evacuated from the front line to the hospital where he died."—*London Gazette*, November 8th, 1917.



Void

By Lieut. Paul Nash

In this intensely dramatic and thrilling summary of the horrors of a battlefield, the artist has given a synthesis of his experience on the western front. It is obvious that it is not an illustration of any particular scene or incident, but a generalization of what modern war really signifies. The very elements are made to contribute towards the lurid effect of this inferno on earth.



Left Wing of Triptych, No. 3 Canadian Stationary Hospital, France

By Professor Gerald E. Moira

The Triptych was painted from sketches made by Prof. Moira, at the Third Canadian Stationary Hospital, at Doullens, which had then practically become a Casualty Clearing Station. The large centre panel depicts the Chapel turned into a Receiving Room, into which all wounded are taken to have their field dressings removed, before being transferred to the ward. The panel on the left represents the Convalescence, and shows wounded soldiers lying out on the ramparts of the old fort overlooking the town of Doullens, with the roads to Arras and Boulogne leading across the hill, and the Americans playing baseball deep down in what was in olden times the moat. In the right-hand side panel, the wounded are being evacuated for a Base Hospital. The old gate-house of the inner fortifications appears in the background.





Log Loading and Hauling

By A. J. Munnings

The Forest of Bellême is said to be the best model of afforestation in France. The 30th Canadian Forestry Company of No. 5 District were cutting down the pine sections of the Forest only, and in the picture is a cleared space with teams hauling logs to the jammer, while a waggon is being loaded. A Camp of Boche prisoners worked in this Forest; one of them is seen in his field grey, rolling logs, on the left of the painting. The horses of this Company were magnificent, and were the admiration of the French farmers of the country-side.



Major-General Louis
James Lipsett, C.B., C.M.G.

By Major Sir William Orpen, K.B.E., A.R.A.

Late G.O.C. 3rd Canadian Division. Seconded to Imperial Army to command a division 13th September, 1918. Killed in action 14th October, 1918.

A study for a portrait-group of Lieut.-General Sir A. W. Currie, K.C.B., K.C.M.G., Commanding Canadian Corps, and the General Officers Commanding the four Canadian Divisions in France.



Camouflaged Huts, Villers-au-Bois

By Lieut. A. Y. Jackson, A.R.C.A.

The object of "camouflage" is to achieve protection from hostile aircraft, by means of colour patterns devised with a view to rendering positions invisible or rather undistinguishable from the surrounding landscape features. Art is employed to bring about what in nature is achieved by "mimicry." In this picture the Nissen Huts show a pattern which, seen from a distance, would merge with the colour of the ground, and the cast shadows of the trees.



Canadian Railway Construction in France

By Leonard Richmond, R.B.A.

It would be hard for a civilian engineer to realise the problems that beset the army railwaymen. Sometimes a railway is pushed forward over a sea of mud and water, where firm ground cannot be reached above a depth of ten feet. The labour required, of course, is enormous--at times the Canadian Railway Troops have had 7,000 men working under them, including Chinese Labour Battalions, but to a great extent the work is completed by the railwaymen themselves, often under shell fire, and frequently with machine gun and rifle bullets about their ears.

The scene depicted in this picture was taken during the construction of the deepest railway cut in France, some distance behind the lines. Considerable ingenuity and skill was required to cope with the soft soil which in places, after rain, became almost a quagmire. Large numbers of Chinese coolies were employed on this work, their great physical strength and powers of endurance being of real value.



The Road to Lens through Liéven

By Lieut. Gyrth Russell

A road well known to Canadians during the fighting before Lens
in the Summer of 1917.



Angres

By Lieut. A. Y. Jackson, A.R.C.A.

The Canadians occupied the Angres Sector in February and March, 1917. During that time many successful raids were carried out.



Lord Strathcona Horse on the March

By A. J. Munnings

The Canadian Cavalry Brigade were so frequently on the march that they went by the name of "Seeley's Circus" in France. When the Brigade had settled in some fresh area with good accommodation for horses and men in the villages, the men liking their billets alas! too well, and forgetting bad times, an order to move would surely come and on the date, horses and men laden to overburdening, echelon waggons, mess carts, and limbers filled with baggage, forage and gear, streamed forth along each route leading to their new destination. The Strathcona's are here seen in the passing column.



Constructing Huts at G. H. Q.

By Leonard Richmond, R.B.A.

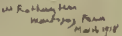
This pastel sketch was done at G. H. Q., at Montreuil, in France. There are a collection of Military Huts in that neighbourhood, which were skilfully arranged around the beautiful woods of the neighbourhood, and were not easily discernible at a distance, either for the aviator above, or the foot passenger below. The Hut in the sketch was the temporary home of an officer of high rank.



A 6-in. Naval Gun in Action
at Montigny Farm, March, 1918

By Professor Wm. Rothenstein

One of the two six-inch naval guns which were the last to leave Montigny Farm when the Germans advanced in March. They were both safely removed, and rendered useful service elsewhere.



“Canada Camp,” Chateau de la Haie

By Capt. J. W. Beatty, R.C.A.

Near Lens, where the Canadians were engaged in some very heavy fighting during the latter part of 1917. A Canadian Division had its Headquarters at Canada Camp for several months.



Cavalry Shelter

By A. J. Munnings

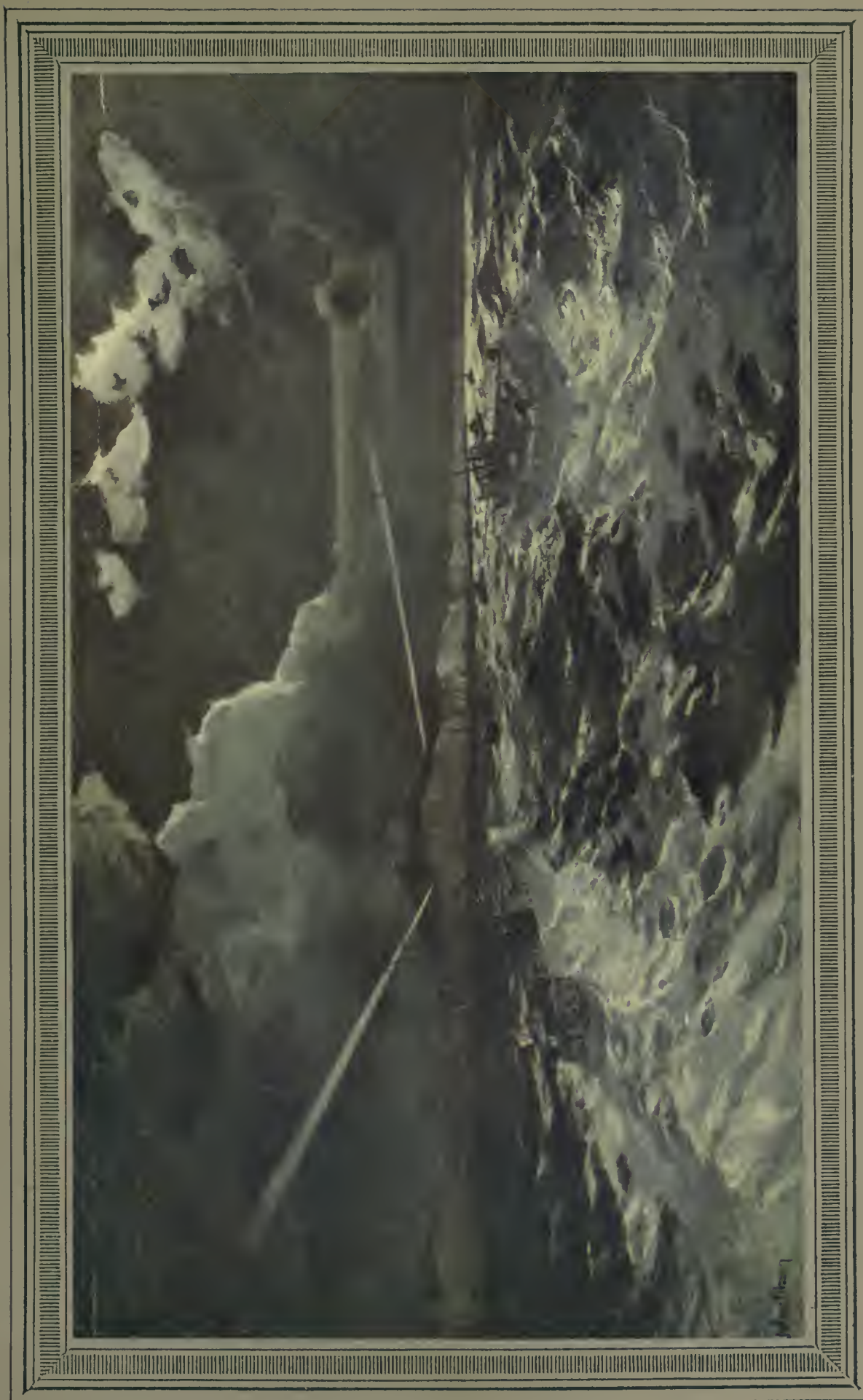
This picture of one of the many Cavalry Shelters at Ennemain was painted in March, 1918, during the warm sunny weather which lasted throughout the German attack of March 21st. Pieces of tarpaulin sacking and hangings of old green camouflage which are fixed at night to keep away the winds are let down, and the long-suffering horses of a troop are enjoying the sun in full contentment. Three days later the whole Brigade were called out at an hour's notice, and were gone on their way to Ham and Noyon, and weeks of heavy fighting in helping to stem the rush of the Boche attack between Compiègne and Amiens.



The Night Patrol— Canadian M.L. Boats entering Dover

By Lieut. Julius Olsson, R.N.V.R., A.R.A.

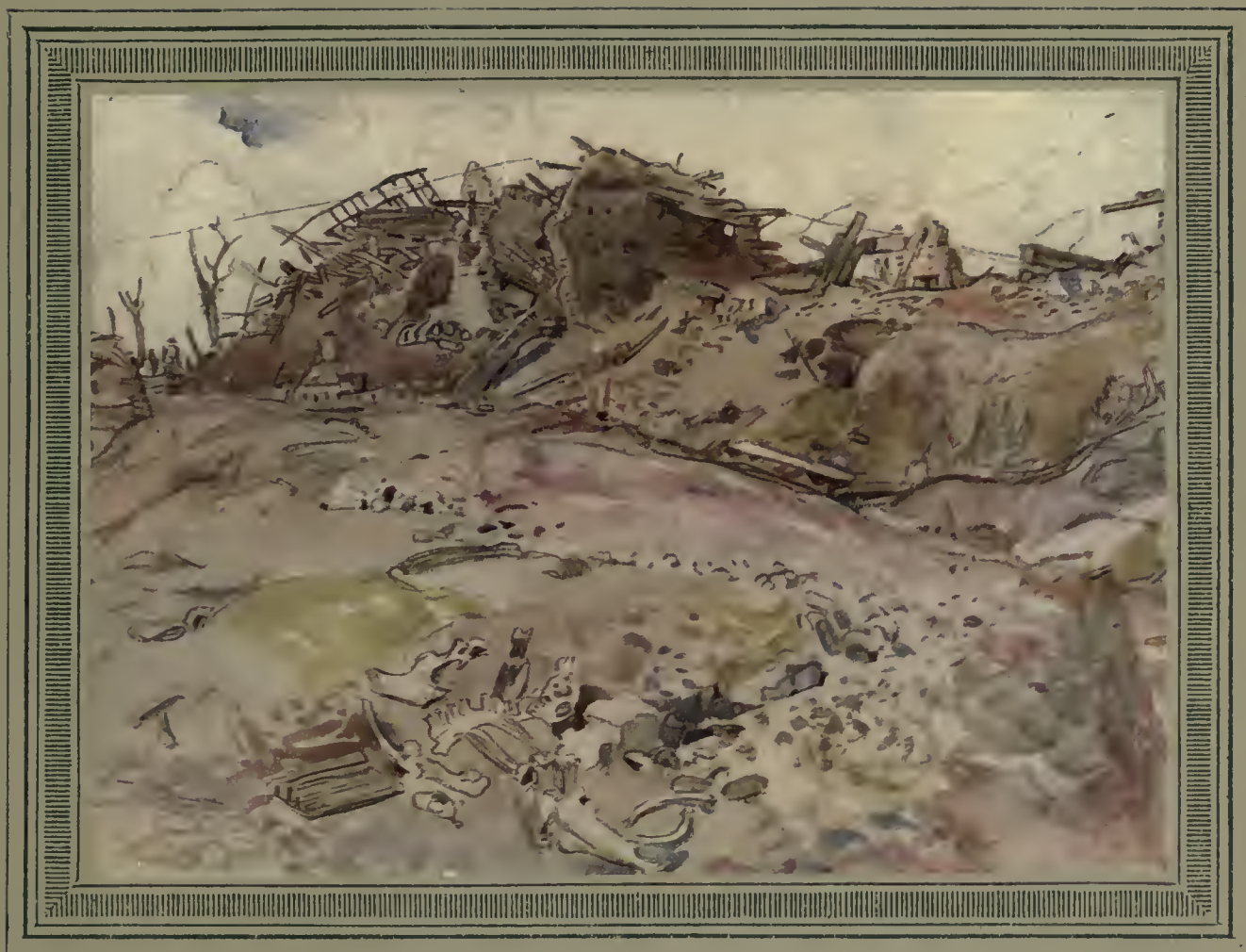
A moonlight night off Dover. Dover Castle and Cliff, and the entrance to the harbour are seen in the distance. The Canadian Motor Launch Boats were of great service in providing smoke screens for the attacks on Zeebrugge and Ostend, and it was they who took off the crew of the stranded "Vindictive."



Dead Horse Corner, Monchy

By Capt. F. H. Varley

Monchy, which was one of the strongest points of the famous Hindenburg Line, was captured by the Canadians on August 26th, 1918. The town is now merely a heap of miscellaneous rubble, including bricks and mortar, wood, and the bones of war horses. The operation was carried out in a very brilliant manner, and many prisoners and guns were taken.



For the Glory of the Kaiser!

By Lieut. Cyril H. Barraud



War in the Air

By C. R. W. Nevinson

A Canadian machine attacking three hostile 'planes above the clouds. Between wisps of cloud can be seen the undulating ridges of the Somme country, intersected by trenches that zig-zag between devastated villages and fields pitted with shell-holes.



Canadian Gunpit

By Lieut. P. Wyndham Lewis

This picture deals with the zone of the heavy guns. Two gun emplacements are visible, of which one makes the central fact of the picture. The moment chosen is that of laying the gun. The terraced group of figures along the shells are not intended to be anything but rugged in the matter of physiognomy. The painting is furthermore a *decoration*, essentially, and its treatment subordinates to the great lines of balance and arrangement—the impressionistic truth of modern pictorial art. It is an experiment of the painter's in a kind of painting not his own.



S.S. 'Sardinian' (Allan Line) discharging 6-in. Shells made in Canada

By John Everett

Naval camouflage, or "Dazzle Painting," unlike the camouflage employed for protection on land, does not aim at invisibility, but at confusing the eye and creating a wrong impression as to the direction of the course. It is the invention of Lieut.-Commander Norman Wilkinson, R.N.V.R. (himself an artist, see plate II.) and was adopted by the Naval authorities of all the allied countries. There is no doubt that hundreds of thousands of tons of shipping were saved by the strange and fascinating "Futurist" patterns with which Lt. Com. Wilkinson's staff of artists adorned our mercantile marine.



Thayeadanegea (Joseph Brant)

By G. Romney

Portrait of Thayeadanegea (Joseph Brant) the celebrated "Sachem" of the Mohawks, arrived in London from the Confederated Chiefs when they were meditating war against the United States. The picture was exhibited at Burlington House in 1877; at the South Kensington Museum, 1898; and at the Grafton Galleries in 1900. It is beyond doubt the finest portrait of a man ever painted by Romney. It appeared at Christies in 1918, and was bought by the Trustees of the Canadian War Memorials Fund for five thousand guineas.



Death of Wolfe

By Sir Benjamin West, P.R.A.

This historic painting has been generously presented to the Dominion of Canada, through the Committee of the Canadian War Memorials Fund, by His Grace the Duke of Westminster. The following is an extract from the letter and notes which accompanied the picture:

"I send you the picture of the Death of Wolfe, which has hung at Eaton since my Great-Great-Grandfather purchased it from the painter. I very gladly give it to the Canadian War Memorials Fund in token of my great appreciation for the magnificent part Canada is playing in the Great War. The enclosed notes will, I think, be of interest if kept with it."

The following are the notes referred to:

"Painted by Sir Benjamin West, second President of the Royal Academy, and purchased by Richard, Lord Grosvenor, about 1775, when West was painting other pictures for him for Eaton.

"Northcote says that this is the first Battle Picture in which the figures were represented in the Uniform of the Day. Sir Joshua Reynolds, hearing that this was West's intention, implored him to abandon the idea, saying it was against all traditions and he would hereby lose grace and elegance. West answered: 'What I lose in Grace I shall gain in Simplicity.' When he visited West's studio, Sir Joshua Reynolds expressed great admiration of the picture.

"King George III. ordered a replica which is at Hampton Court, and later the Monckton family (General Monckton being Wolfe's second in command) ordered another picture on a large scale."



Sir Alexander Mackenzie

By Sir Thomas Lawrence, R.A.

"Mackenzie, Sir Alexander, the celebrated explorer, emigrated to Canada when a young man, and resided for eight years at the head of the Athabasca Lake, to the west of Hudson's Bay. He was afterwards despatched on an exploring expedition, discovered the great river known by his name, and reached the great Northern Ocean in lat. 69 deg. In 1792 he again set out on a journey, the object of which was to reach the Pacific. He succeeded in this enterprise, and returned in safety. A narrative of his expeditions was published by himself, in 1801, under the title of 'Voyages from Montreal on the River St. Lawrence, through the Continent of North America, to the Frozen and Pacific Oceans.' For his services he was knighted about the year 1802. Born in Scotland about 1760 ; died 1820."—*Encyclopædia Britannica*.



The Right Hon.
Sir Robert L. Borden, G.C.M.G.
Prime Minister of Canada

By Harrington Mann

Painted at the Prime Minister's Office at Ottawa, Easter, 1918.



The Cloth Hall, Ypres

November, 1914

By Lieut. Alfred Bastien

This drawing shows the famous Gothic Cloth Hall, one of the glories of Flemish architecture, in the early stage of the war, before it was utterly destroyed by German shell fire. At present this great building, like the rest of Ypres, is merely a shapeless heap of debris, overgrown in summer time by masses of wild roses.



Study for a group of Canadian Soldiers

For Major Augustus E. John's colossal decorative painting "Canadians opposite Lens—Winter, 1917-18"

The picture, for which the artist has completed the cartoon, will represent an animated scene in the neighbourhood of Liévin. The setting for the superb groups of soldiers and refugees, prisoners and Red Cross workers, is not topographically accurate, but introduces buildings and other features that will be familiar to everybody who has fought in that hotly contested district.



German Concrete Gun Emplacement

By Maurice Wagemans

A distinguished Belgian Painter who served as private in the Belgian Army

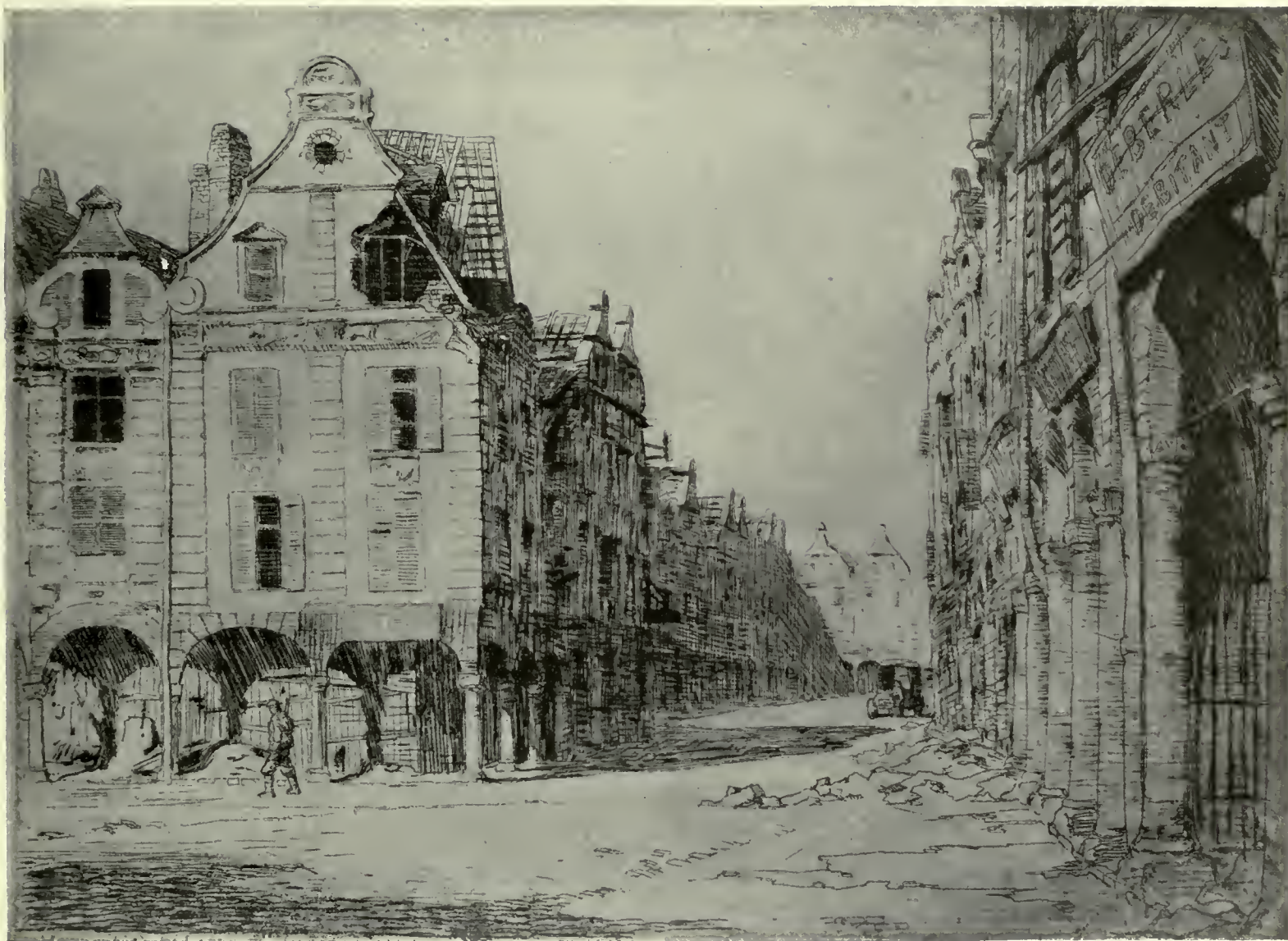
**These gun emplacements, familiar known as "Pill Boxes,"
formed one of the chief devices of defence of the famous
Hindenburg Line.**



Grande Place, Arras

By Lieut. Gyrth Russell

This plate was etched by the Artist at a time when this spacious Square with its picturesque Colonnade running round three sides, and the Cathedral on the fourth, was still fairly intact. The Cathedral is now completely wrecked, and little remains of the beautiful Colonnade.



Evening (on the Ypres-Poperinghe
Road, near the Asylum)

November 1st, 1917

FROM AN ETCHING

By Lieut. Cyril H. Barraud

**On the western outskirts of Ypres. This corner was just in
view from a German observation post through the greater
part of the time the Canadians held the salient.**



Capt. Herbert D'Olier Kingstone, M.C.

24th Canadian Infantry Battalion
(Victoria Rifles of Canada)

A BRONZE BUST

By Captain F. Derwent Wood, A.R.A.

**Capt. Kingstone was wounded at St. Eloi on April 15/16, 1916,
and again at Courcelette, on September 15th, 1916.**



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